

CLEVELAND ART



IN THIS ISSUE

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FROM THE DIRECTOR

Dear Members,

As we conclude the current, milestone year for the Cleveland Museum of Art, I wish to express my gratitude to the thousands of people who have, in one way or another, supported this remarkable institution during its first century. Our annual philanthropy issue celebrates those contributions and singles out a few representative stories. But the most compelling statement of the cumulative effect of philanthropy is the museum itself: its magnificent galleries and public spaces, compelling programs and events, the innovative efforts that we have implemented to reach new communities, and of course a collection that remains, object for object, one of the very finest in the world. On behalf of the staff and our trustees, and that of audiences past, present, and future, I would like to thank you for making all this possible.

Speaking of gracious galleries and terrific works of art, I call your attention to a new feature that we are introducing with this issue: the back cover of our magazine is now devoted to "New in the Galleries," highlighting everything from the changing display of such light-sensitive works as textiles and Asian paintings, to the installation of new acquisitions, to special loan objects and the evolving presentation of our permanent collection, which the curators undertake just to keep things fresh. The message, of course, is that there is always something new and wonderful to see in the galleries, in addition to our numerous special exhibitions and our many programs. In this issue, we feature two recent acquisitions—a Byzantine icon and an important Surrealist painting—that have recently taken their places in the galleries. Come and see them!

Finally, what better holiday present could there be than the gift of membership in the Cleveland Museum of Art? Recipients receive this magazine, free admission to our exhibitions, discounts in the store and café, special invitations, and the satisfaction of being a vital part of our museum family. See page 42 for details.

Sincerely,

William M. Griswold
Director

New in the Galleries

A newly acquired painting by André Masson, *Landscape with Snake*, joins Salvador Dalí's *The Dream* in gallery 225 to present stellar examples of the two branches of Surrealism in the early 20th century. Read about it on the back cover.



GREGORY M. DONLEY



Exhibitions Short descriptions of current exhibitions.



Albert Oehlen Curator Reto Thüring is interviewed about the show opening in December.



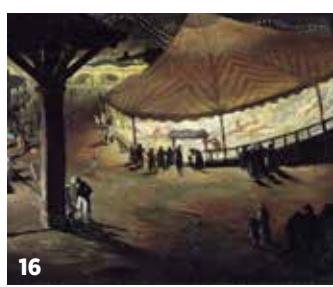
Pure Color Heather Lemonedes introduces the exhibition of pastels from the CMA collection.



Centennial Loans Masterworks visiting Cleveland in honor of the museum's big birthday.



Philanthropy The annual tribute to the museum's supporters begins with the legacy of one of the museum's founding families.



Flying Ponies An iconic image of Cleveland's past will join the collection thanks to a generous gift.



Philanthropy Listings Thanks to all those who have made it possible.



Performance Virtuoso musicians from around the world perform at the museum and Transformer Station.



Film A Sydney Lumet mini-festival celebrates the late, great director.



Education Talks, lectures, classes, and creative family events.



Gallery Game Acrostic



New in the Galleries New in the magazine.

EXHIBITIONS

Elegance and Intrigue: French Society in 18th-Century Prints and Drawings Through Nov 6, James and Hanna Bartlett Prints and Drawings Galleries. Sumptuous designs, classical tales, political zeal, and erotic rendezvous pervade this selection of more than 90 prints, drawings, and decorative objects.

Dan Graham/Rocks Through Dec 4, Transformer Station. Organized in collaboration with the artist, this exhibition revolves around Graham's long-standing interest and involvement with the history of rock and roll, featuring his seminal video *Rock My Religion* and a recent example of his large-scale pavilions, as well as photographs and prints.

The Ecstasy of St. Kara: Kara Walker, New Work Through Dec 31, Kelvin and Eleanor Smith Foundation Exhibition Gallery. Monumental new drawings by the artist renowned for exploring themes of the oppression of African Americans.

Presenting sponsor: Key Bank
Supporting sponsor: Eaton Corp.



Table Fountain (detail) c. 1320–40. France, Paris. Gilt-silver, translucent enamel on *basse-taille*, and opaque enamel; 31.1 x 24.1 x 26 cm. Gift of J. H. Wade, 1924.859

TOP
Altar Frontal of the Order of the Blessed Virgin Mary of Mercy
1700s. Spain, Barcelona(?). Silk: satin weave; silk, gilt-metal thread; embroidery; paper, padding; raised and padded work; 108 x 209.5 cm. Gift of Mr. and Mrs. J. H. Wade, 1916.901



Cheating Death: Portrait Photography's First Half Century
Through Feb 5, 2017, Mark Schwartz and Bettina Katz Photography Gallery. The year 1839 brought the announcement of the invention of photography, ushering in a permanent shift in our relationship to our self-image. *Cheating Death* presents more than 50 images from portrait photography's first 50 years.

Myth and Mystique: Cleveland's Gothic Table Fountain Through Feb 26, 2017, Julia and Larry Pollock Focus Gallery. Cleveland's unique table fountain takes center stage in this special focus exhibition, surrounded by a group of objects including luxury silver, hand-washing vessels, enamels, illuminated manuscripts, and a painting by Jan van Eyck.

Premier exhibition sponsor: Hahn Loeser Funds for the exhibition and publication generously provided by the Womens Council of the Cleveland Museum of Art

Opulent Fashion in the Church
Through Sep 24, 2017, Arlene M. and Arthur S. Holden Textile Gallery. In 1916 Jeptha Wade II, the museum's visionary co-founder and president, along with his wife, donated most of these European vestments of the 1600s and 1700s.

Pure Color: Pastels from the Cleveland Museum of Art Nov 19, 2016–Mar 19, 2017, James and Hanna Bartlett Prints and Drawings Galleries. *Pure Color* celebrates pastels made from the second half of the 19th through the early 20th century, a remarkably creative period of richness, diversity, and experimentation in the use of the medium.

Albert Oehlen: Woods near Oehle Dec 4, 2016–Mar 12, 2017, Kelvin and Eleanor Smith Foundation Exhibition Hall. A thought-provoking and unconventional survey, *Albert Oehlen: Woods near Oehle* is the largest exhibition of Oehlen's work in the United States to date. It reflects the artist's complex layering of methods, subject matter, and viewpoints while celebrating his innovations that continue to question the limits of painting.

Made possible in part by support from the Scott C. Mueller Family and the Swiss Arts Council Pro Helvetia
Presenting centennial sponsor: KeyBank
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EXHIBITION

Woods near Oehle

Reto Thüring on Albert Oehlen

EXHIBITION
Albert Oehlen: Woods near Oehle

December 4, 2016–March 12, 2017
Kelvin and Eleanor Smith Foundation Exhibition Hall

Reto Thüring, curator of contemporary art, spoke with us about *Albert Oehlen: Woods near Oehle*, the museum's largest exhibition of a living artist's work in its history. Opening in December, the exhibition highlights key series within Oehlen's oeuvre alongside the works of other artists who have helped shape his outlook. It will be accompanied by an exclusive box set that reflects Oehlen's singular approach to art making.

Reto Thüring
Curator of Contemporary Art

mean. Now there's a younger generation of artists, painters working today, who are looking back to what that earlier group did—and to what Oehlen continues to do in the 21st century.

How do Oehlen and his art relate to the museum and its collection?

Throughout his career he has very consciously dealt with art history by working in the grand, long tradition of painting, most of which is represented in the CMA's renowned collection. What Oehlen has done throughout his career is look back and forward at the same time—just as we, as a museum, must do. With the completion of our new building we have been reinvigorating our commitment to contemporary art, and the exhibition reflects this two-directional approach, making for a bold, timely statement at the end of the centennial year.

How will the exhibition reflect Oehlen's groundbreaking and untraditional nature?



Reto Thüring Interviewed

CLEVELAND ART: What makes Albert Oehlen such an important contemporary artist?

RETO THÜRING: Oehlen began his career in Germany in the late 1970s at a time when painting (once again) had been declared dead. In the 1980s he became a seminal figure among a few artists who were crucial to its revival. Oehlen investigated the status and importance of painting, and pushed its boundaries in manifold ways—technically, formally, conceptually—offering different perspectives on what a painting can be and what painting can

Bäume 2004. Albert Oehlen (German, born 1954). Oil and paper on wood, two sections; 265 x 385 cm. Courtesy of the artist. © Albert Oehlen. Photo: Galerie Max Hetzler Archive





RIGHT

Untitled (Baum 2) 2014.
Oil on Dibond; 375 x 250 cm.
Collection of Larry Gagosian.
© Albert Oehlen. Photo:
Luther Schnepf

We really want to frame Oehlen's work in a way that isn't limiting but rather mirrors the artist's complex layering of methods and concepts. The architecture in Smith Exhibition Hall will look like nothing we have ever done before. It will create an absolutely new experience for our visitors. Works by other artists—including a painting by Willem de Kooning and a sculpture by John Chamberlain from our collection—add another layer to an already complex narrative. There will also be a multimedia installation, including sound. It will be an intense but at the same time a kind of sprawling experience.

This is a solo exhibition, but four others contribute as curators or writers. Why did you choose to break with tradition in this way?

Oehlen has been collaborating with different people ever since he began making art. In the 1980s he became identified with a group of artists that included Martin Kippenberger, Georg Herold, Werner Büttner, and his brother Markus Oehlen; they were engaged in painting and a lot of other activities. We wanted to reflect the importance of collaborative practices for Oehlen by including some of his closest friends and fellow travelers.

The four collaborators, if you will, for this exhibition include Christopher Williams, the foremost conceptual photographer of our time, who edited an anthology of texts and images specific to this show. It is included in the special box set the museum has published.

Julie Sylvester, a curator based in New York, contributed the idea of pairing two late paintings by Willem de Kooning with a seminal work by Oehlen called *Strassen* (Streets) from 1988—implying a shared sensitivity and poetry of line and color by both artists, one finishing up his vision and one just starting.

Diedrich Diederichsen is a professor based in Vienna and an important art critic who also writes extensively on music. Our conversation with him led us to include works by other artists who share an interest in the tree as subject matter, including Jackson Mac Low and Rodney Graham.

Also, musician and composer Michael Wertmüller collaborated with Oehlen to produce a new, exclusive piece of music that will play at intervals as part of the multimedia installation in the exhibition.

The accompanying box set is also different from what CMA visitors might expect.



In a way, the box set mirrors the layering evident in Oehlen's work and in the exhibition. The set includes an exhibition catalogue and the book edited by Williams, along with a poster, a score, and a 45 rpm vinyl record with the musical piece produced by Wertmüller. The catalogue is also available separately.

Tell us about the exhibition's title, Albert Oehlen: Woods near Oehle.

Oehlen is known for his playful titles. The last word, "Oehle," obviously refers to his last name. "Woods near" alludes to the tree as subject matter, a thread that runs through the exhibition. It's a subject that Oehlen has employed throughout his career, exploring the dichotomy between abstraction and figuration, and using the tree as a way to formally push his paintings forward and break new ground. There is an interesting parallel to the museum's current Kara Walker exhibition—*The Ecstasy of St. Kara*—which also has a self-reflexive title. Both of these artists are very well established, so the reference to their names in the titles creates a kind of ambiguous allusion to their reputations. ☐

LEFT
Untitled 1989. Oil on
canvas; 240 x 200 cm. Private
collection. © Albert Oehlen

Pure Color

A new exhibition celebrates luminous pastels

EXHIBITION

Pure Color: Pastels from the Cleveland Museum of Art

November 19, 2016–March 19, 2017

James and Hanna Bartlett Prints and Drawings Galleries (101)

Made from powdered pigments combined with a water-soluble binder, pastels are simultaneously fragile and robust. Some artists have used the medium for its hazy, vaporous qualities, others for its vigorous graphic effects. Capable of offering an infinite range of hue, unrivaled in freshness and intensity, pastel has been likened to butterfly wings, crushed velvet, stardust. *Pure Color: Pastels from the Cleveland Museum of Art* showcases more than 30 pastels made during the late 19th and early 20th centuries by the Impressionists, Symbolists, and early Modernists, who were attracted to the medium for its luminosity and evanescence, its ability to convey the fleeting effects and fresh colors of nature and the instantaneity of modern life.

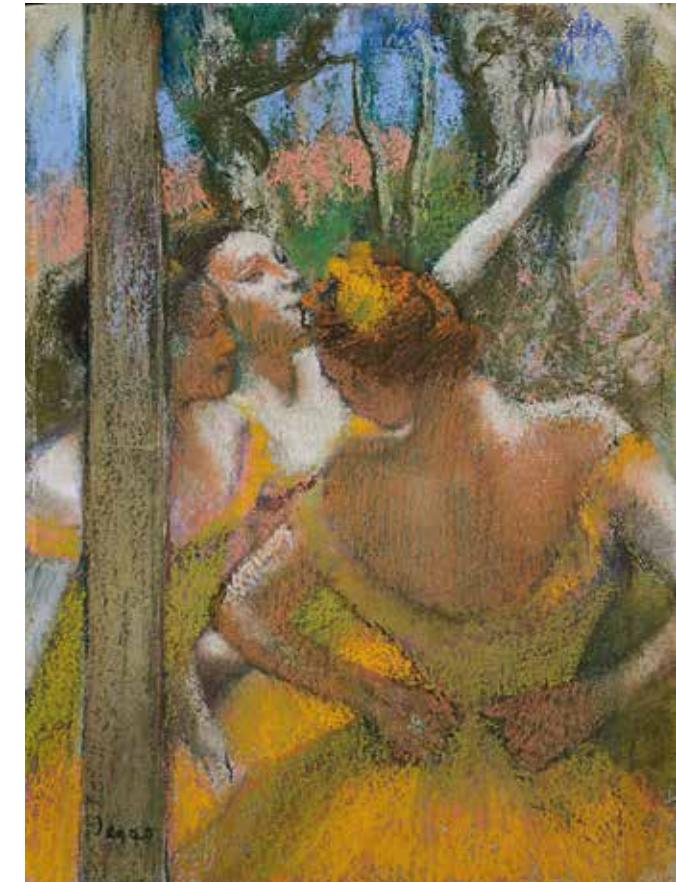
Pastel was first referred to during the Italian Renaissance by Leonardo da Vinci as “the dry coloring method,” and in the 16th century Jacopo

Heather Lemonedes
Chief Curator

Bassano and Federico Barocci used it to heighten figure studies with a light toning of color. Although by the 1660s it was possible to purchase ready-made pastels, their commercial production was limited until the early decades of the 18th century when trade in pastels proliferated and a rich array of colors became available. Advances in glass technology also helped fuel the demand for portraits in pastel. The medium’s fragile, powdery surfaces require that such drawings be framed and glazed. Before the late 17th century, sheets of hand-blown glass could only be made in small sizes, thus limiting the dimensions of pastel drawings. In the late 1680s, the French royal glass-works developed a pouring process to manufacture much larger sheets of clear cast plate glass, which in turn allowed pastel portraits to be executed on the same scale as those in oil. The golden age of pastel portraits began, and artists such as Maurice Quentin



First Steps c. 1858–66.
Jean-François Millet (French, 1814–1875). Black chalk and pastel; 29.5 x 45.9 cm. Gift of Mrs. Thomas H. Jones Sr., 1962.407



Dancers 1896. Edgar Degas (French, 1834–1917). Pastel; 55.2 x 41 cm. Gift of Mr. and Mrs. J. H. Wade, 1916.1043



Landscape with Figure and Houses c. 1891.

Claude-Emile Schuffenecker (French, 1851–1934). Pastel; 63 x 78.5 cm. Severance and Greta Millikin Purchase Fund, 2014.2

RIGHT
Amaryllis 1924. Charles Sheeler (American, 1883–1965). Pastel; 55.5 x 68.6 cm. Purchase from the J. H. Wade Fund, 1927.48

de La Tour and Rosalba Carriera perfected the technique. Enthusiasm for pastels began to wane in the 1760s and 1770s. Its bright colors became associated with the frivolity of the ancient régime, and a more rigorous, classical style came into vogue that demanded sobriety in color and decor. The revival of the pastel technique took nearly a century.

In the 1860s, a few artists found that pastel ideally suited the informality and directness they sought. Jean François Millet was among those responsible for the new approach to pastels. Between 1865 and 1869 he worked almost exclusively in the medium, producing more than 100 works, including the museum’s *First Steps* (c. 1858–66). A sale of Millet’s pastels—organized six months after the artist’s death in 1875—has been credited with inspiring a revival of interest in the medium among the Impressionists. However, Edgar Degas, Berthe Morisot, and Pierre-Auguste Renoir had all already showed pastels at the first Impressionist exhibition in 1874. In addition to taking a cue from Millet, they were likely also influenced by Eugène Boudin, one of the period’s most radical pastelists. He was among the first to recognize the ability of pastel to capture nature’s most short-lived features, and he used it repeatedly in his views of the changeable skies along the coast of Normandy. In 1859 poet and critic Charles Baudelaire published a review in which he praised Boudin’s sky studies as “meteorological beauties.”

The Impressionists celebrated the versatility and potential of pastel. It could be spread in gossamer-thin veils or applied in dynamic strokes of saturated hue and built up into dense layers that rivaled impasto. Mary Cassatt manipulated pastel on the surface of the sheet, so that its diaphanous color could mix with previously applied layers, suggesting the shifting effects of light on satin and silk, or the flush of a child’s cheek—as in her beloved *After the Bath* (1901). Degas played a major role in revitalizing the medium. Throughout his career he produced more than 700 pastels in which he explored all of his favorite subjects: the ballet, the racetrack, women at their toilet, and even landscape. The Cleveland Museum of Art is fortunate to own three of Degas’s pastels, representative of his innovation and dar-

ing: a portrait, a scene of jockeys, and a late pastel of dancers.

Post-Impressionists were equally attracted to pastel. When Symbolist Odilon Redon turned 50, he moved from working in black and white to color—and began using pastel instead of his previous preferred medium of charcoal. The change represented a shift from asceticism to sensuality. Claude-Emile Schuffenecker, a friend of Paul Gauguin, did his best work in pastel. His ethereal *Landscape with Figure and Houses* (c. 1891), which seems to shimmer like a mirage, will be on view for the first time since its recent acquisition by the museum.

Pastel was not only a European phenomenon. In 1882 a small group of artists joined together in New York with the purpose of promoting the variety of



expressive qualities inherent in pastel. Calling themselves the Society of American Painters in Pastel, they held their first exhibition in 1884. The following year, a similar group, the Société des Pastellistes de France, was formed in Paris. Among Americans who invented highly personal ways of working with pastel were James McNeill Whistler, Thomas Wilmer Dewing, and John Henry Twachtman. Although the Precisionist Charles Sheeler was only briefly involved with pastel in 1923–24, he turned to it for still lifes in which the individual forms are meticulously outlined. In a quintessentially modernist composition of amaryllises, color is used with the utmost restraint; the overall effect is draftsman-like rather than painterly, a testament to the medium’s endless versatility. ■

Piero di Cosimo's Hunting Scene

An imaginative depiction of nature's savagery by a Renaissance master



GALLERY 100

November 1, 2016–
January 31, 2017

TALKS

November 17 and 18, 2:00;
see page 39.

Although he was a contemporary of Leonardo da Vinci and only a few years older than Michelangelo and Raphael,

Piero di Cosimo followed his own path, diverging from the idealization of form and the emphasis on balance and harmony that characterize works by the three artists most closely associated with the High Renaissance in Italy. Piero is the subject of one of the most colorful accounts in *The Lives of the Artists* by the 16th-century Florentine painter and biographer Giorgio Vasari; according to him, he was a misanthropic eccentric. The fertility of Piero's imagination is apparent in works such as *A Hunting Scene*, evidently painted about 1494–1500, and for the next three months on view in Cleveland courtesy of the Metropolitan Museum of Art.

As was the case with most of his contemporaries, Piero was regularly called upon to paint devotional images of the Virgin and Child, as well as altarpieces for chapels in the churches of Florence and its environs. However, his most arresting works are those that vividly evoke scenes from

William M. Griswold
Director

classical mythology or the early history of man that were drawn from the literature of the ancient world, which was a springboard for the revival of antiquity, a hallmark of Renaissance art.

Here, Piero sought inspiration in *De rerum natura* (On the Nature of Things), a text written in the first century BC by Roman poet and philosopher Lucretius, an edition of which was published in Italy in the third decade of the 15th century. Lucretius describes a prehistoric world in which man struggles to survive, only gradually rising above a bestial existence, finally taming savage nature with his wits. In *A Hunting Scene*, animals savagely attack animals, while the ancestors of man, working alongside and sometimes in concert with satyrs and centaurs, subdue their prey by means of primitive clubs and their brute strength. A forest fire blazes in the distance, and the dramatically foreshortened corpse in the right foreground reminds the viewer that mankind is engaged in mortal combat.



A companion to *A Hunting Scene*, *The Return from the Hunt* (of almost exactly the same dimensions and also in the Metropolitan Museum), depicts a slightly later moment in the story. It shows the exhausted hunters returning to their women with the animals that they have slain, marking the peaceful denouement of the dramatic tale that unfolds in the other panel.

Piero di Cosimo followed his own path, diverging from the idealization of form and the emphasis on balance and harmony that characterize works by the three artists most closely associated with the High Renaissance in Italy.

spalliere, or decorative paintings set into a large piece of furniture or the paneling of a wall, perhaps (despite the grisly subject) in the nuptial chamber of the patron and his wife. ■■■

TOP LEFT

A Hunting Scene c. 1494–1500. Piero di Cosimo (Italian, 1462–1521). Tempera and oil transferred to Masonite; 70.5 x 169.5 cm. The Metropolitan Museum of Art, New York, Gift of Robert Gordon, 1875, 75.7.2. © The Metropolitan Museum of Art. Art Resource, NY

ABOVE

The Return from the Hunt c. 1505–7. Piero di Cosimo. Tempera and oil on wood; 70.5 x 168.9 cm. The Metropolitan Museum of Art, New York, Gift of Robert Gordon, 1875, 75.7.1. © The Metropolitan Museum of Art. Art Resource, NY

The Lute Player

Gentileschi's masterpiece seduces the senses

GALLERY 217

Through January 16, 2017

TALKS

December 13 and 14, 2:00;
see page 39.

With its luminous color palette, striking asymmetrical composition, and graceful subject, *The Lute Player* is among Orazio Gentileschi's greatest paintings. As a Baroque artist who came of age in early 17th-century Rome, Gentileschi was part of a revolution in painting that turned away from the previous century's academic, Mannerist school. Gentileschi embraced instead a new naturalistic, introspective style that took root in the 1590s and emphasized painting from live models.

While some scholars have tried to identify this lute player as Saint Cecilia, or a veiled portrait of Gentileschi's daughter, Artemisia, these suggest-

Cory Korkow

Associate Curator
of European Art

tions have been dismissed. The painting may instead depict a genre scene taken from everyday life, or represent an allegory of Music or Harmony. Regardless, this mysterious picture seems to delight in sensual pleasures rather than spiritual concerns. The seductive charms of music are echoed in the way the woman gently holds the body of the lute—an instrument traditionally associated with lust—in her hands and close to her thoughtfully inclined head. Unfortunately, the musical score that could shed light on the tenor of the moment is provocatively illegible.

The Lute Player was probably painted sometime between 1612 and 1620, when Gentileschi was based in Rome—a hotbed of musical experimentation and performance that provided inspiration for the city's many artists. It was there that Gentileschi first encountered the work of the young Caravaggio. While it owes a debt to the innovative musical genre pictures Caravaggio painted during the 1590s, Gentileschi's *The Lute Player* was itself a touchstone for a successive generation of artists painting poetic genre scenes on the theme of music. Gentileschi's style is a masterful fusion of the drama and naturalism of Caravaggio, but with a more serene temper. Gentileschi strove for tonal clarity, and his apparent delight in painting textiles is evidence of his study of Flemish painters like Rubens.

The Lute Player exemplifies hallmarks of Gentileschi's work, such as the monumental figure's substantial neck and deep-set almond eyes. The artist's itinerancy—moving from Italy to Paris, and finally settling in London—ensured that his style and fame were far reaching, and his paintings highly sought after, particularly by collectors in learned, courtly circles, including those of Queen Marie de Medici of France and King Charles I of England. ■

The Lute Player c. 1612/1620.

Orazio Gentileschi (Italian, 1563–1639). Oil on canvas; 143.5 x 129 cm. National Gallery of Art, Washington, DC, Ailsa Mellon Bruce Fund, 1962.8.1



Madonna at the Fountain

A rare look at Jan van Eyck's astonishing jewel-like painting

JULIA AND LARRY

POLLOCK FOCUS

GALLERY

Through February 26, 2017

TALKS

December 29 and 30, 2:00; see page 39.

The surviving work of Flemish painter Jan van Eyck consists of a small number of painstakingly detailed oil paintings of astonishing verisimilitude. Today considered the most significant Northern Renaissance artist of the 15th century, van Eyck gained prestige that rests largely upon his unrivaled skill in pictorial illusionism. His virtuoso technique exploited the use of oils, light, sumptuous draperies, and an almost photographic realism, which placed the visible world at the heart of his creations. This approach changed perceptions about painting forever. Like never before, the material and physical world found its almost perfect painterly equivalent.

It is known from the historical record that van Eyck was considered to be a revolutionary master throughout northern Europe, even within his own lifetime. His influence was profound, and his style and technique were widely copied by other painters. Only some 25 paintings survive today that can be confidently attributed to van Eyck; one of these is *Madonna at the Fountain*. Most are rarely permitted to travel, making this centennial loan from the Royal Museum of Fine Arts in Antwerp something extraordinary.

Jan van Eyck, born around 1395, is the most famous member of a family of painters that originated in the town of Maaseik in the diocese of Liège in what is today Belgium. He trained with his brother Hubert. Some scholars have proposed that Jan initially began work as a manuscript illuminator, and this seems to be supported by the fine technique and small scale of his works, as well as payment records for initials that he painted in a book for the Burgundian duke, Philip the Good, in 1439.

The small panel of the *Madonna at the Fountain* dates to 1439, when van Eyck was already in the service of Philip the Good. Though only 7½ inches in height, the jewel-like picture is exquisitely painted. It depicts the Virgin standing and holding her infant son in a verdant garden filled with flowers and a brass garden fountain that appears painted from life. Van Eyck has painted the Virgin wearing a sumptuous flowing blue robe with deep folds, the color of heaven. A physical intimacy is evident between the mother and her cradled



child, their cheeks touching. Behind the mother, two angels suspend an ornate cloth of honor. The fountain and the garden, both deeply symbolic, reference Solomon's Canticle of Canticles (4:12)

as an allegory for the love and union between Christ and the Church, a mystical marriage with the Church as the Bride of Christ. The scene also references the mystery of Christ's conception and the doctrine of the perpetual virginity of Mary represented allegorically as a closed-off garden, the *hortus conclusus*. This was a well-known emblem of the Virgin used in medieval and Renaissance art.

This generous centennial loan provides critical contextual information within the focus exhibition *Myth and Mystique: Cleveland's Gothic Table Fountain*, where it can be viewed through February 26. ■

Popes by Numbers

The most harrowing example from Bacon's 1953 series of portraits signals his arrival as a major figure in 20th-century art

GALLERY 224

October 1–December 31

TALKS

December 20 and 21, 2:00; see page 39.



Pope Innocent X c. 1650.
Circle of Diego Velázquez.
Oil on canvas; 49.2 x 41.3 cm. National Gallery of Art, Washington, DC, Andrew W. Mellon Collection, 1937.1.80



Study for Portrait VI
1953. Francis Bacon (British, born Ireland, 1909–1992). Oil on canvas; 151.5 x 116.2 cm. Minneapolis Institute of Art, The Miscellaneous Works of Art Purchase Fund, 58.35. Photo: Minneapolis Institute of Art. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY

Beau Rutland
Associate Curator of Contemporary Art

Francis Bacon is considered one of the most prominent figures of modern British art alongside his one-time friends Lucian Freud, Leon Kossoff, and Frank Auerbach. These artists—who rose to prominence within two decades of one another and are often referred to as the “London school”—were all dedicated painters known for figurative works with expressive brushwork.

Study for Portrait VI belongs to Bacon's most celebrated series of works. It depicts a “screaming pope,” a startling combination of extreme emotion from an otherwise stoic leader of Roman Catholicism. The painting's papal subject and composition are based on photographs the artist saw of Velázquez's *Portrait of Pope Innocent X* (c. 1650), considered to be one of the finest portraits in art history. Bacon stated that his “pope” paintings weren't inspired by religion, but instead stemmed

from an obsession with photographs of Velázquez's portrait. This distinction deviates from the notion that an artwork must be viewed in person in order for it to be fully and truly *seen*. By appropriating an image of a well-known artwork and subject, Bacon anticipated the borrowing of commercial imagery by Pop artists of the 1960s as well as the outright appropriation of images by the so-called Pictures Generation artists including Jack Goldstein, Richard Prince, and Cindy Sherman.

The pope as a subject first appears in Bacon's work around 1946 in the painting *Landscape with Pope/Dictator*. In the spring of 1953 Bacon painted his most resolved early pope painting, *Study after Velázquez's Portrait of Pope Innocent X*, which is now in the collection of the Des Moines Art Center. Bacon painted eight additional pope portraits over two weeks during the summer of 1953, intended to be the core of his first solo exhibition in the United States held at Durlacher Bros., New York, in the fall of that year.

Study for Portrait VI, one of the first works by Bacon to enter the collection of an American museum, is perhaps the most austere and ghastly painting of the series. In other versions, the pope can be seen actively staring into the eyes of the viewer, grinning menacingly, or writhing in discomfort; he also appears with a fair amount of detail, including arms, a nose, and even glasses. In *Portrait VI* the pope has been depicted using a minimum amount of paint. His armless torso is constructed with a smattering of brushstrokes and his face appears as if it has been scraped off. This seemingly undead pope has his mouth open, as if he were uttering a deep, ghoulish bellow.

Though Bacon would repeatedly use Pope Innocent X (as well as Pope Pius XII) as a subject throughout the 1950s and afterward, the original nine portraits painted in 1953 remain crucial to the rapid development of Bacon's oeuvre. In 1961 he painted a series of six new pope portraits in a style much different from the 1953 versions; they debuted at his 1962 retrospective at the Tate Gallery, cementing the artist's opinion on the importance of these works in his early career. ■■■

The Kelley Family

A century of philanthropy

Erin Nord
Guest Author

in Cleveland. After his death in 1890, a transformational gift from his estate, together with a gift from John Huntington, made the museum's planning and construction a reality. In 1899 the estate's trustees incorporated Horace's bequest funds under the name “The Cleveland Museum of Art.” Later, the Kelley family opted to change the name of the fund to the Horace Kelley Art Foundation, but its sole purpose remained the same: to forever support the Cleveland Museum of Art. One hundred years later, the Kelley family continues to serve as stewards of the foundation.

In the early 1960s, Hayward “Ward” Kendall Kelley Jr., now one of the family's oldest living members, was invited by his father, Hayward Kendall Kelley, to serve on the foundation's board of trustees. Ward assumed chairmanship of the foundation in 1980 and today leads it with Henry Hatch III, Donald Jack, Tony Phelan, Alex Taylor, and three other Kelley family members: Ward's sons Hayward “Kim” K. Kelley III, Dr. Curtin “Curt” Kelley, and Huntington “Hunt” S. Kelley.

“It's important for the board to have the flexibility to provide funding to the museum for a general purpose or for a specific need if that need is a current priority . . . such as the recent capital campaign,” Ward explains. Under his leadership, the foundation's assets have grown significantly and continue to provide substantial funding for a variety of museum initiatives and programs.

“Giving to the Cleveland Museum of Art is a bedrock tradition for our family,” Ward says. “We're honored to have had the opportunity to support the institution for more than a century, and we see no end in sight!” ■■■



HOWARD AGRESTI

later become signature objects in the museum's collection.

Throughout the second half of his life, Horace advocated for a world-class art museum to be built



MUSEUM ARCHIVES



Flying Ponies (Euclid Beach Park) 1932. Carl Gaertner (American, 1898–1952). Oil on canvas; 113 x 169.5 cm. Promised gift of Carol and Mike Sherwin.

Study about 1932. Black crayon on wove paper; 15.3 x 22.8 cm. Gift of Carol and Mike Sherwin, 2015.519

Flying Ponies

Philanthropy can manifest itself in a number of ways, including through the donation of objects that allow the museum to present a richer history of artistic endeavor. Such is the case with two related works—a drawing and a painting—by noted Cleveland artist Carl Gaertner, which recently became outright and promised gifts by longtime supporters and donors Carol and Mike Sherwin. Mike is also an emeritus trustee and former chairman of the board of trustees.

One of the most widely admired and exhibited painters working in Cleveland during the second quarter of the 20th century, Gaertner specialized in interpreting the city and its environs. His large canvas *Flying Ponies* presents a nocturnal view of a beloved carousel at Euclid Beach, the now defunct amusement park on the

shores of Lake Erie. Illuminated from within, the titular ride—featuring suspended wooden horses swirling over a dramatically tilted platform—provides the central focus. Wonderful incidental details abound: potential riders gather, enticed by a barker with a megaphone; a child holds a colorful helium balloon secured from a nearby concession stand; an amorous couple nestles on a park bench amid the shadows of darkness. Gaertner's preparatory study for *Flying Ponies*, boldly rendered in black crayon, reveals his considerable mastery; indeed, all of the major compositional elements for the ambitious oil are resolved in the quick sketch. Viewing these two works side by side provides a special opportunity for visitors to gain insight into the artist's creative process.

Highlighted this past summer as part of the object rotation in the museum's Cleveland galleries, both of these welcome works will remain on view in gallery 228 through April 2017. ■■■



Sisters Honor Family, Reconnect through Philanthropy

Cleveland-raised sisters Marie-Michelle Strah, PhD, and Melanie M. Strah grew up surrounded by their family's love of painting, sculpture, and the arts. As long as they can remember, their parents, Joseph and Marina Strah, shared stories of their collections and the artists behind them.

After their parents' deaths, Michelle and Melanie decided to make endowment and capital campaign gifts to the museum to honor them and the ideals of service and giving they imparted. "Mom and Dad collected and had a passion for Cleveland's cultural organizations," Michelle says. "As a family, we spent a lot of time in University Circle—at the Museum of Natural History, the Art Institute, and, of course, the Cleveland Museum of Art. Our parents wanted us to experience all of it. So giving to the museum wasn't a hard discussion, it was a natural discussion. It was like 'how would we do this?'"

Michelle and Melanie took different paths in their educational and professional pursuits, but both have sought creative outlets through art, film, and what Michelle describes as "visual culture." This passion went on to influence both women in their careers: Michelle is a technology executive in New York City, and Melanie is a public relations executive in Chicago.

"While my sister and I work in different fields, we're both into finding creative solutions," Melanie says. "Giving to the museum seemed like a good match, not only because of our childhood and our

lifelong love of art and film, but also because of the museum's focus on innovation." Their interest in creative solutions came into play when they thought about how to make the gift. "We wanted to contribute to the community and help future generations take advantage of everything the museum has to offer," Michelle adds. The performing arts program's recent Chamber Music America award for adventurous programming and the phenomenal tech programming in Gallery One captured their imaginations as key examples of the museum's commitment to innovation and digital transformation.

Museums have always been a place where the two sisters connect in their global travels. But when they thought about where and how to remember their parents and connect with their roots, the Cleveland Museum of Art resonated as a touchpoint for them. "We wanted a living memorial for our parents in our father's hometown—a place to remember them where we had such fond memories growing up," Melanie explains. "The gift to the Transformation campaign and creating the Joseph M. and Marina M. Strah Memorial Endowment gives us both of those opportunities.

"Giving to the museum makes sense on many levels for us," she continues, "but most of all because it honors our family. It's a place where we can remember our parents, reflect on our values, and contribute to the future. We're so grateful for that." ■■■



The Strah Family

Joseph and Marina Strah (above) raised their children surrounded by art and sculpture. Today, Michelle (left) and Melanie Strah honor that family legacy with endowment and capital campaign gifts.



The Carpenter Foundation: Supporting Outreach and Engagement

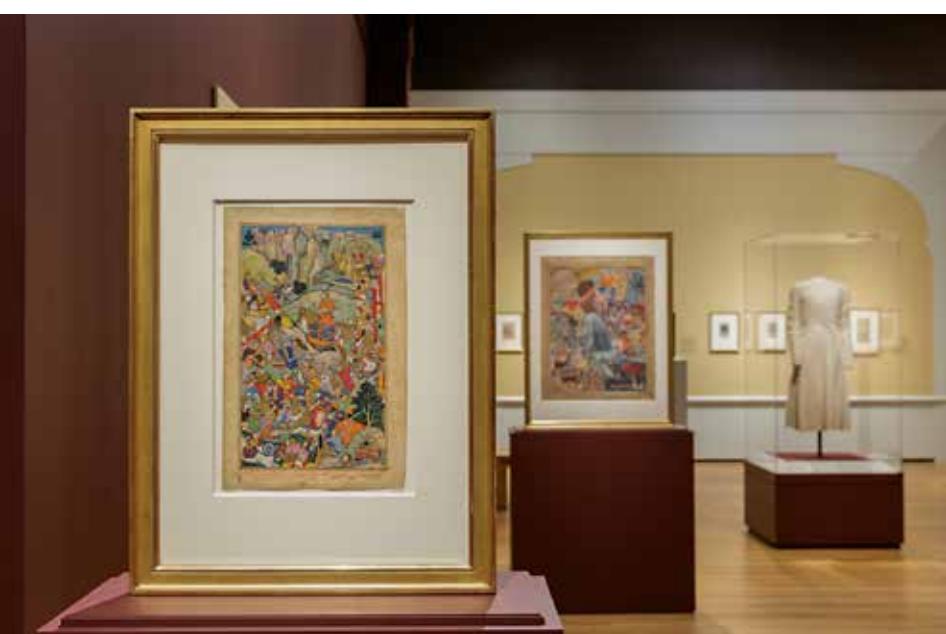
Before the acclaimed exhibition *Art and Stories from Mughal India* opened at the Cleveland Museum of Art this past summer, it received a substantial boost from the E. Rhodes and Leona B. Carpenter Foundation. Based in Philadelphia, the foundation was established in 1975 by E. Rhodes Carpenter, founder of the company now known as Carpenter Co., in Richmond, Virginia. The foundation operates independently of and has no connection to the Carpenter Co.

Today the foundation supports a wide range of activities and programs, including the conservation and exhibition of Asian art. "*Art and Stories from Mughal India* presented the foundation with the opportunity to support a magnificent exhibition of Indian art during the Cleveland Museum of Art's centennial year," says Diane Collins, associate executive director of the Carpenter Foundation. "We're also proud that the grant helped facilitate such a diverse slate of public programming. From the weekly exhibition talks to the mobile app—there were

exhibition included 100 paintings drawn from the museum's own holdings, many exhibited for the first time, including works from the recent landmark acquisition of the Catherine Glynn Benkaim and Ralph Benkaim Collection of Deccan and Mughal painting.

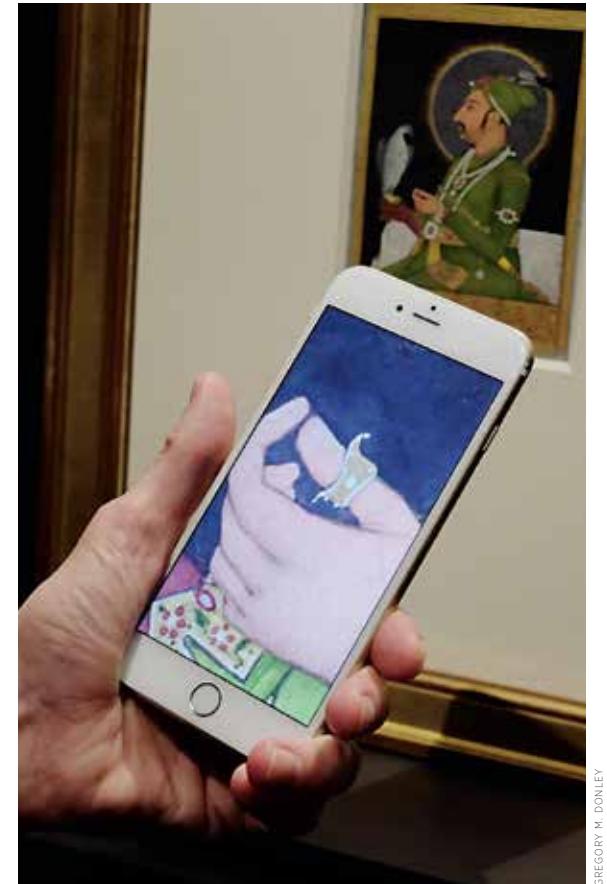
The Carpenter Foundation's grant, along with support from a number of corporate sponsors including Glenmede, enabled the museum to host a variety of special educational and interpretive programs and tours throughout the run of the exhibition. The museum also held a special Scholars' Day event, where academic professionals discussed exhibition-related topics in the galleries and in the conservation lab; monthly dance and music demonstrations took place in the exhibition's multipurpose space; and a free app featured 18 video stops, an exhibition overview, video storytelling of many of the paintings, an audio glossary, and an audio pronunciation guide.

"The Carpenter Foundation's gift enabled us to offer so much more in conjunction with *Art and Stories*," says Sonya Quintanilla, the museum's George P. Bickford Curator of Indian and Southeast Asian Art and interim curator of Islamic art. "Ultimately, this helped us to engage more visitors with the exquisite artworks and artifacts that comprised the exhibition. We're truly honored to have received the foundation's support." ■■■



so many opportunities for visitors to engage with the art."

Long celebrated among collectors and connoisseurs for their rich color, astonishing detail, and vivid depictions of the lives of royals, imperial Mughal paintings were presented in the Kelvin and Eleanor Smith Foundation Exhibition Hall according to the stories and historical narratives they illustrate. The



At the Atrium Desk
Volunteer Susan Block helps out on International Cleveland Community Day.



The Gift of Time: 100 Years of Service

Olive Cook Whiting, wife of the Cleveland Museum of Art's first director, Frederic Allen Whiting, may have been this institution's first volunteer, working as an unpaid assistant during its early planning phase. Since the official opening of the museum's doors in 1916, thousands of volunteers have donated time and talent. One hundred years later, it is an honor and privilege to celebrate their outstanding contributions.

Longtime volunteer Jane Shapard remembers sitting at a small table with a single chair, her young son in tow, welcoming museum visitors and directing them to the galleries. She recently retired after an impressive 50-plus years of dedication and commitment that benefited visitors and staff alike. Today that small table and chair have been replaced by an impressive piece of furniture known as the Information Desk. Located at the heart of the museum in the Ames Family Atrium, the desk is staffed by a rotation of more than 75 volunteers who continue to welcome visitors and help them find their way. The volunteer program has grown tremendously over the past century. More than

Liz Pim
Volunteer Manager

600 volunteers now give over 30,000 hours annually, lending invaluable support to nearly every department in the museum: Visitor Experience, Education and Interpretation, Information Management and Technology Services, Ingalls Library and Museum Archives, Collections Management, Performing Arts and Film, Research and Evaluation, and Community Arts. Volunteer docents lead informative guided tours through the galleries (the first such tour having taken place in 1917), while other volunteers assist with audio devices, serve as ushers at music concerts, help with events such as Parade the Circle, and perform countless other tasks that help keep the museum running smoothly.

We extend a special centennial thank-you to our museum volunteers for their impressive show of support and dedication throughout the years. Congratulations on a job well done! ■■■

VOLUNTEER

For information on volunteering at the Cleveland Museum of Art, e-mail volunteer@clevelandart.org or call 216-707-2593.

Individual Giving

Gifts made to the Annual Fund through Donor Circles, Supporting Circles, and the Annual Appeal support the museum's essential operations and impact all areas of institutional activity. Additionally, donors who support special project areas through a one-time gift help the museum innovate and delve deeply into current or new endeavors. We are proud to recognize the following individual donors who have supported the museum in one or both ways from July 1, 2015, through June 30, 2016.

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More than anything, I volunteer time to the museum because I believe advocacy is one of the most transformative gifts one can give to this organization. I am always guided by our founding principle: "for the benefit of all the people forever." So, the role of advocate is a dual function for me. I attempt to spread the word about the museum to our nearby community, while reminding the museum of its obligation to serve and welcome all neighbors to this community jewel. It is impactful and fulfilling to meet with community partners, members, nonmembers, and stakeholders to share with them all of the wonderful things that are happening at the museum. My goal is to encourage them to be a part of the life of the museum, in either big or small ways. —Helen Forbes Fields, Cleveland Museum of Art Trustee

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THE GIFT OF VOLUNTEERING

As members of the Painting and Drawing Society, Jim and I both appreciate opportunities to volunteer for and participate in museum programs together. When I volunteer as a school tour docent or in Studio Play, I am proud to show artworks and interactives that can only be seen at the Cleveland Museum of Art. —Vicki Bell, Cleveland Museum of Art Docent

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The Old Bridge or Ipswich Bridge c. 1893–95.
 Arthur Wesley Dow (American, 1857–1922). Color woodcut; 12.7 x 6 cm. Gift of the Dowd-Gallogly Family, 2016.2

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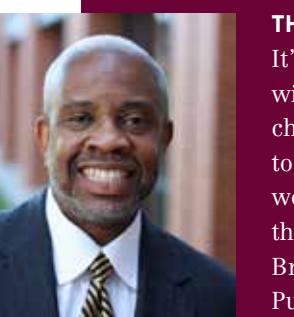
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It's all about exposure, and our partnership with the Cleveland Museum of Art has given the children in our neighborhood the opportunity to learn, be creative through various summer workshops such as Studio Go, and find out what the Cleveland Museum of Art has to offer. —Bill Bradford, Fifth District Manager, Cleveland Public Library, Langston Hughes Branch



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Winter Lights Lantern Festival and Holiday CircleFest

Winter Lights Lantern Festival See lantern displays inside the museum and *Environment of Lights* artist installations on Wade Oval throughout the month of December. Special lantern activities are part of Holiday CircleFest, Sun/Dec 4. See clevelandart.org for details.

Lantern-Making Workshops Nov 4-20, Fri/6:00-8:30, Wed/6:00-8:30, and Sun/2:00-4:30. Lantern workshops inspired by world lantern traditions and contemporary innovations. Drop in to make a simple paper globe lantern in one session. \$10/lantern. Multiple session pass (unlimited attendance) \$25/person ages 5-12, \$50/person ages 13 and up. Family packages available. Children under 13 must register and attend with someone older. To register or for more information, call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Volunteers We need your help during Holiday CircleFest. Call Liz Pim in the volunteer office at 216-707-2593.

Holiday CircleFest Sun/Dec 4, 1:00-5:30, lantern procession at 5:30. The museum joins neighboring institutions for Holiday CircleFest, University Circle's annual open house, with lantern displays, workshops, and much more, culminating in a procession around Wade Oval. Cookies and cocoa follow in the atrium, 6:00-6:30. See clevelandart.org for updated listings. For questions, call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Supported by Medical Mutual

PERFORMANCE

CIM/CWRU Joint Music Program

The popular series of monthly concerts in the galleries featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University's early and baroque music programs continues. Outstanding conservatory musicians present mixed programs of chamber music amid the museum's collections for a unique and intimate experience. Free; no ticket required.

From standard repertoire to unknown gems, these early-evening, hour-long performances are a delightful after-work encounter or the start of a night out.

Wed/Nov 2, 6:00. Program to be announced.

Wed/Dec 7, 6:00. Music by 14th-century French composer Guillaume de Machaut and his contemporaries, in conjunction with *Myth and Mystique: Cleveland's Gothic Table Fountain* on view in the Julia and Larry Pollock Focus Gallery.

Oberlin Contemporary Music Ensemble

Long a wellspring of contemporary classical music and the birthplace of award-winning chamber groups such as Eighth Blackbird and the International Contemporary Ensemble (ICE), Oberlin Conservatory is a treasure in the northeast Ohio region—in no small part due to the ambitions and success of its director Tim Weiss. He is the recipient of the Adventurous Programming Award from the American Symphony Orchestra League, and in his 21 years as music director of the Oberlin Contemporary Music Ensemble he has brought the group to a level of artistry and virtuosity in performance that rivals the finest new music groups. \$10, CMA members and students free.

Sat/Nov 5, 2:00. Elizabeth Ogonek, *Lightenings* for ensemble (2016). Premiere: Stephen Hartke, *Willow Run* for saxophone and nine players (2016); Noah Getz, solo saxophone. James Macmillan, *As Others See Us* for ensemble (1990).

Sun/Dec 4, 2:00. Jacob Druckman, *Counterpoise* for soprano and ensemble (1995). Judith Weir, *Piano Concerto* (1997); Haewon Song, solo piano. Augusta Read Thomas, *Selene (Moon Chariot Rituals)* (2014) for percussion quartet and string quartet.

Jean-Baptiste Monnot

Sun/Nov 13, 2:00. Jean-Baptiste Monnot is currently the titular organist of the Cavaillé-Coll organ at St. Ouen Church in Rouen. Born in 1984 in France, he entered the Conservatoire national de région de Rouen at age 15. He gained entrance to the Conservatoire national supérieur de musique de Paris in 2004, receiving a master's degree in organ with first-class honors, then went on to study with Bernhard Haas at the Stuttgart Hochschule für Musik. In 2010-11 Monnot was appointed as artist-in-residence at the Cathedral-Basilica of Saint Louis, King of France, New Orleans. As a soloist, he performs regularly with ensembles and orchestras all over the world. Free; no ticket required.

COMING IN JANUARY

A trio from the vocal ensemble The Crossing performs David Lang's *Lifespan* during a series of free weekend performances in the east glass box gallery (January 6-8). Also, on the occasion of composer Philip Glass's 80th birthday, the Cleveland Museum of Art and Cinematheque collaborate on a rare weekend presentation of *The Qatsi Trilogy*, the tour de force cinematic works by Glass and filmmaker Godfrey Reggio: *Koyaanisqatsi*, *Powaqqatsi*, and *Naqoyqatsi*. Screened to be experienced either in one marathon session or individually over the weekend, these landmark scores for film rank among Glass's masterworks (January 27-29).

Performing Arts supported by Medical Mutual and the Musart Society



Francesco D'Orazio, violin

Violinist Francesco D'Orazio (born in Bari, Italy) was awarded the Premio Abbiati as "Best Soloist" of the year by the Italian National Music Critics Association in 2010. His large repertoire includes works

Thomas Welsh
Director of
Performing Arts

ranging from early to classic, romantic, and contemporary. Indeed, he is a favorite of many composers, having performed the Italian premiere of violin concertos by John Adams (*The Dharma at Big Sur* for electric six-string violin), Kaija Saariaho (*Graal théâtre*), Unsuk Chin, Luis de Pablo, Michael Daugherty (*Fire and Blood*), Aaron Jay Kernis (*Lament and Prayer*), and Michael Nyman (*Violin Concerto no. 1*). D'Orazio plays a violin by Giuseppe Guarneri, "Comte de Cabriac," Cremona 1711. His December 9 program at Transformer Station includes Luciano Berio, *Sequenza VIII* (1976); Curt Cacioppo, *Elegy* (2015); Salvatore Sciarrino, *Capricci nos. 1 and 4* (1975); Ivan Fedele, *Suite Francese II* (2010); Luciano Chessa, "Sarabanda" and "Corrente" from the *Partita* for solo violin (1987-2013); and Michele Dall'Ongaro, *La Musica di E. Z.* (1999).

Francesco D'Orazio Fri/Dec 9, 7:30, Transformer Station. \$25, CMA members \$22.



MIX

MIX is for adults 18 and over. \$8/\$10 at the door, CMA members free.

MIX: Metal Fri/Nov 4, 5:00-10:00. The glitter of gold, the sheen of silver—this MIX is all about metal in art. Tour the armor court, touch real armor, and discover one of the museum's most unique objects in *Myth & Mystique: Cleveland's Gothic Table Fountain*. Plus, enjoy big brass sounds in the atrium with Cleveland's own Revolution Brass Band.

MIX: Next Fri/Dec 2, 5:00-10:00. As the museum's centennial year comes to a close, look forward with two cutting-edge contemporary exhibitions. Be the first to see *Albert Oehlen: Woods near Oehle* with a special MIX preview, and don't miss *The Ecstasy of St. Kara: Kara Walker, New Work*. Enjoy music, drinks, and more as we celebrate the close of the museum's first century.

Supported by Great Lakes Brewing Company



By Sidney Lumet

For 50 years, Sidney Lumet (1924–2011) was one of America's most prolific, heralded, and dependable filmmakers. His movie career, which produced such classics as *Network*, *Fail-Safe*, *The Pawnbroker*, and *The Verdict*, began in 1957 with *Twelve Angry Men*. But during the five years before that he directed almost 40 episodes of TV shows. Born to two Yiddish theater performers, Lumet dabbled in acting until he turned to directing. His films, many adapted from acclaimed stage plays and novels, were celebrated for their superb performances. They also reflected his progressive political bent, his concern for societal justice, his fascination with personal conscience, and his love for New York City, where many of his best movies were set.

Lumet is now the subject of a new documentary, showing on November 11. During subsequent weeks we will screen nine of Lumet's more than 40 feature films, all from 35mm prints. Some of his best-known works (*Serpico*, *Dog Day Afternoon*) will rub elbows with others that are lesser known but equally well regarded. Three of the movies feature Lumet's favorite actor—not Al Pacino, but Sean Connery.

John Ewing
Curator of Film

All films (except the first) directed by Sidney Lumet. All shown in Morley Lecture Hall. Except as noted, all films are \$11; CMA members, seniors 65 & over, students \$9; no CMA Film Series vouchers.

By Sidney Lumet Fri/Nov 11, 7:00. Directed by Nancy Buirski. Lumet discusses his five-decade film career in a revealing interview recorded three years before his 2011 death. (USA, 2015, 104 min.) \$9; CMA members, seniors, students \$7; or one CMA Film Series voucher.

Murder on the Orient Express Sun/Nov 13, 1:30. Wed/Nov 16, 6:45. With Albert Finney, Lauren Bacall, Ingrid Bergman, et al. Agatha Christie's classic is set on a posh 1930s train. (UK, 1974, 128 min.)



Serpico Cop rocks

The Offence Connery, Sean Connery

Serpico Wed/Nov 23, 6:45. Fri/Nov 25, 6:45. With Al Pacino. An idealistic New York City cop blows the whistle on his corrupt brethren in blue. (USA/Italy, 1973, 130 min.)

Dog Day Afternoon Wed/Nov 30, 6:45. Fri/Dec 2, 6:45. With Al Pacino and John Cazale. A bungled Brooklyn bank robbery spirals into a chaotic media circus. (USA, 1975, 130 min.)

ARCHIVAL PRINT!

Running on Empty Sun/Dec 4, 1:30. With River Phoenix, Christine Lahti, and Judd Hirsch. A fugitive family comes to a crossroads when the teen son wants to embark on a life of his own. (USA, 1988, 116 min.)

ARCHIVAL PRINT!

The Hill Wed/Dec 7, 6:45. With Sean Connery. Soldiers serving time in a British military prison in North Africa bristle at the camp's brutal commander. (UK, 1965, 122 min.)

ARCHIVAL PRINT!

Prince of the City Sun/Dec 11, 1:30. With Treat Williams and Jerry Orbach. A New York City cop exposes departmental corruption. (USA, 1981, 167 min.)

The Group Wed/Dec 14, 6:15. Fri/Dec 16, 6:15. With Candice Bergen, Joan Hackett, Elizabeth Hartman, et al. This kaleidoscopic film follows eight female classmates at a Vassar-like college. (USA, 1966, 150 min.)

The Offence Wed/Dec 21, 7:00. Fri/Dec 23, 7:00. With Sean Connery, Trevor Howard, and Ian Bannen. A veteran police detective snaps while interrogating an accused child molester. (UK/USA, 1973, 112 min.)

The Fugitive Kind Wed/Dec 28, 6:45. Fri/Dec 30, 6:45. With Marlon Brando, Anna Magnani, and Joanne Woodward. Film version of Tennessee Williams's *Orpheus Descending*. (USA, 1960, 120 min.)

Other Classics & New Films

Unless noted, films show in Morley Lecture Hall and admission to each is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher.

Miss Hokusai Wed/Nov 2, 7:00. Fri/Nov 4, 7:00. Directed by Keiichi Hara. In this new Japanese animated feature, the life and work of artist Katsushika Hokusai are seen through the eyes of his daughter. Cleveland premiere. (Japan, 2015, subtitles, 93 min.)



The Seasons in Quincy: Four Portraits of John Berger Sun/Nov 6, 1:30. Wed/Nov 9, 7:00. Directed by Bartek Dziedzic, Colin MacCabe, Christopher Roth, and Tilda Swinton. British art critic John Berger (*Ways of Seeing*) is profiled in this new movie made up of four very different short films by four filmmakers. (UK, 2016, 135 min.) \$10; CMA members, seniors, students \$8; no vouchers or passes.

The Magic Flute Sun/Nov 27, 1:30. Directed by Kenneth Branagh. With René Pape. The first version of Mozart's opera made specifically for the cinema transposes the work to World War I Europe. Cleveland theatrical premiere. (France/UK, 2006, 135 min.) \$10; CMA members, seniors, students \$8; no vouchers or passes.

PRODUCER IN PERSON!

Robert Shaw: Man of Many Voices Fri/Nov 18, 7:00. Directed by Peter Miller and Pamela Roberts. With Yo-Yo Ma, William Preucil, Jimmy Carter, et al. This new film profiles the late, great choral conductor Robert Shaw, who served as the Cleveland Orchestra's associate conductor under George Szell before becoming music director of the Atlanta Symphony Orchestra. Kiki Wilson, the film's executive producer and co-writer, answers questions after the screening. Ohio premiere! Gartner Auditorium. (USA, 2016, 70 min.) \$10; CMA members, seniors, students \$8; no vouchers or passes.

POSTFILM DISCUSSION

The Dying of the Light Sun/Nov 20, 1:30. Directed by Peter Flynn. Condensed history of movie technology, movie theaters, and movie operators over the past 100+ years. Veteran Cleveland projectionist Bill Taggart answers questions and shares stories after the show. (USA, 2015, 95 min.) \$10; CMA members, seniors, students \$8; no vouchers or passes.



STRAUB-HUILLET DOUBLE FEATURE!

Cézanne—Conversation with Joachim Gasquet / A Visit to the Louvre Sun/Dec 18, 1:30. Both directed by Jean-Marie Straub and Danièle Huillet. Two films on the visual arts by a celebrated French avant-garde filmmaking team, one about Paul Cézanne, the other an opinionated reflection on how art is presented and preserved at museums. Cleveland premieres. (France, 1990/2004, subtitles, 51/48 min.) \$12; CMA members, seniors, students \$9; no passes or vouchers.

TOP to BOTTOM

Robert Shaw: Man of Many Voices Singing his praises

Miss Hokusai The artist's daughter

The Dying of the Light Film is dead. Long live film!



Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information see clevelandart.org.

Art Crew Characters based on objects in the museum's permanent collection and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org). Free.

Talks and Tours

Most tours are free; meet at the atrium desk unless noted.

Guided Tours 1:00 daily. Explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org). Free.

Exhibition Tours Kara Walker, Wed/3:00 (through Dec 14). Free.

Stroller Tours see page 40.

Art in the Afternoon First Wed of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but preregistration required; call 216-231-1482.

EARLY PORTRAITS

A Bride and Her Bridesmaids 1851 or later. Josiah Johnson Hawes (American, 1808–1901) and Albert Sands Southworth (American, 1811–1894). Daguerreotype, whole plate; 19.9 x 14.8 cm. Andrew R. and Martha Holden Jennings Fund, 1999.171

Textile Event

The Process of Weaving a Commissioned Tapestry Wed/Nov 2, 7:00, Recital Hall. The Textile Art Alliance presents a lecture by Helena Hernmarck, a Swedish-born, internationally renowned tapestry artist. \$5 at the door; free to TAA members and students.

TOP RIGHT

The Artist in His Studio Andy Goldsworthy at work



ANDY GOLDSWORTHY STUDIO

Gallery Talks and Guest Lectures

Visiting scholars and the museum's own experts discuss four current exhibitions: curator of photography Barbara Tannenbaum on her new show of early portraiture, *Cheating Death*; curator of medieval art Stephen Fliegel on the magnificent Gothic table fountain that is the subject of our current focus exhibition; curators Fredi Fischli and Niels Olsen, founders of the Zurich exhibition space Studiolo, with a gallery talk for the opening weekend of *Albert Oehlen: Woods near Oehle*; and the University of Chicago's Darby English teaming up with David Hart from the Cleveland Institute of Art for a Gartner Auditorium discussion of Kara Walker. Also, renowned environmental artist Andy Goldsworthy speaks about his work.

Gallery Talk: Cheating

Death Tue/Nov 1, 12:00, Mark Schwartz and Bettina Katz Photography Gallery. Meet in *Cheating Death: Portrait Photography's First Half Century* to explore more than 50 early portraits with Barbara Tannenbaum, curator of photography.

Artist Lecture: Andy Goldsworthy Sun/Nov 6, 2:00, Recital Hall. Known for his site-specific sculptures that explore our relationship with the natural world, noted artist Andy Goldsworthy discusses his work and career. This lecture has been generously sponsored by Scott Mueller. Free; reservations recommended.

Gallery Talk: The Table Fountain Wed/Nov 16, 6:00, Julia and Larry Pollock Focus Gallery. Join Stephen N. Fliegel,

Bethany Corriveau
Audience Engagement Specialist, Interpretation

curator of medieval art. Space limited; reservations required. Repeated on Wed/Jan 25, 6:00.

Gallery Talk: Albert Oehlen Sat/Dec 3, 2:00, Kelvin and Eleanor Smith Foundation Exhibition Hall. On the opening weekend of *Albert Oehlen: Woods near Oehle* join curators Fredi Fischli and Niels Olsen, founders of the Zurich exhibition space Studiolo, as they discuss the works on view and Oehlen's lasting influence. Meet in the exhibition.

Talking about Kara Walker Sat/Dec 10, 2:00, Gartner Auditorium. Darby English of the University of Chicago is joined by Cleveland Institute of Art professor David Hart for an afternoon of dialogue about artist Kara Walker and her current exhibition. Free; reservations recommended.

Join in

Art Cart Second Sun of every month, 1:00–3:00. Wearing gloves and guided by the Art to Go team, enjoy a rare opportunity to touch specially selected genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. Call 216-707-2467.

Nov 13 *Textiles*. Examine textiles gathered from diverse cultures and time periods to learn about their materials and the methods used to create them.

Dec 4 *Sources of Light*. Enjoy Holiday CircleFest, then see how artists and cultures around the globe have found beautiful ways to illuminate our world.

Dec 11 *Masks: Around the World*. Explore African, Japanese, Indonesian, and Native American masks used for religious ceremony, cultural instruction, and entertainment.

Make & Take: Craft with Style Second Wed, 5:30–8:00. Learn new techniques and grab a drink! \$5.

Nov 9 *Nature-Inspired Wall Hangings*. Cut-paper collages.

Dec 14 *Felt Coasters*. Make your beverages cozy.

December Make & Take sponsored by United

For Teachers

Art to Go Handle works of art from the museum's Education Art Collection. Call 216-707-2467 or visit clevelandart.org.

Educator Workshop Kara Walker's art invites discussion. Tour the exhibition, hear from professors Darby English and David Hart, and meet representatives from Facing History and Ourselves. \$10, TRC Advantage members free; register by Dec 3 through the ticket center.

Scholarships and subsidies may be available for museum visits, distance learning, and transportation; visit cma.org/learn.

TRC to Go—Professional Development Comes to You! The Teacher Resource Center of the

Yoga at the Museum Third Sat, 11:00, North Court Lobby. Each month, explore a different theme and exercise your mind with a tour of the galleries by museum staff, then get your body moving with a yoga class in the atrium led by instructors from the Atma Center. Accessible to all, regardless of age, body type, or fitness level. Advance registration required. \$20, CMA members \$15. Limit 30 participants. Please bring your own mat.

Nov 19 *Divine Beings*. Shiva, Garuda, Hanuman—discover these and others in the galleries and in poses, mudras, and meditations in an all-levels yoga class.

Dec 17 *Trees*. Explore depictions of trees in all styles of art, including works in the exhibition *Albert Oehlen: Woods near Oehle*, then branch out into an all-levels yoga class in the atrium.

Meditation in the Galleries Second Sat, 11:00, gallery 244. Join us each month with a guided meditation session among works of art. All are welcome; no prior experience with meditation required. Free; registration recommended. *Please note: Starting in January 2017 this program will require a \$5 registration fee.*

CMA can support curriculum across all subject areas and grade levels. To find out more, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org).

For up-to-date information regarding educator events and workshops, visit cma.org/learn/in-the-classroom/upcoming-teacher-workshops.

Art to Go and Distance Learning supported by Ernst & Young

Human Effigy Pipe 100 BC–AD 100. Adena people, Adena Mound, Ross County, Ohio. Pipestone; h. 20 cm. Courtesy of the Ohio History Connection, A1200/10. Photo: AP-1492

Grand Finale of Centennial Programs

The museum's centennial year winds up with a wealth of programs ranging from audience participation tours to short gallery talks about masterworks loaned by other museums in honor of our birthday, to formal lectures about two of those loans that come from Ohio. —BC

CMAennial Tours Wed/Nov 9 and Dec 14, 6:30 (members only) and Sat/Nov 12 and Dec 10, 1:30. Celebrating 100 years since our doors opened, we offer these audience participation tours. Take a selfie, play games, strike a pose, and experience the CMA in unexpected ways.

Centennial Chats Other museums are celebrating our centennial by lending masterpieces from their collections! Check them out with our curators and educators in these short talks.

Nov 1 and 2, 2:00. Vassily Kandinsky, *Improvisation No. 30 (Cannons)*, from the Art Institute of Chicago. Meet in gallery 225.

Nov 8 and 9, 2:00. Roy Lichtenstein, *Little Big Painting*, from the Whitney Museum of American Art, New York. Meet in gallery 229B.

Nov 17 and 18, 2:00. Piero di Cosimo, *A Hunting Scene*, from the Metropolitan Museum of Art, New York. Meet in 1916 lobby.



Nov 22 and 23, 2:00. *Human Effigy Pipe*, from the Ohio History Connection, Columbus. Meet in gallery 231.

Nov 29 and 30, 2:00. Karl Schmidt-Rottluff, *Portrait of Emy*, from the North Carolina Museum of Art, Raleigh. Meet in gallery 225.

Dec 6 and 7, 2:00. Paulding Farnham (designer), Tiffany & Co. (maker), *The Wade Necklaces*, from the Cleveland Museum of Natural History and Tiffany & Co. Archives, New York. Meet in gallery 221.

Dec 13 and 14, 2:00. Orazio Gentileschi, *The Lute Player*, from the National Gallery of Art. Meet in gallery 217.

Dec 20 and 21, 2:00. Francis Bacon, *Study for Portrait VI*, from the Minneapolis Institute of Art. Meet in gallery 224.

Dec 29 and 30, 2:00. Jan van Eyck, *Madonna at the Fountain*, from the Royal Museum of Fine Arts, Antwerp. Meet in the Julia and Larry Pollock Focus Gallery.

Centennial Lectures Celebrate the close of the centennial year with two lectures featuring loans from right here in Ohio. Free; reservations recommended.

The Wade Necklaces Sat/Nov 19, 2:00, Recital Hall. Stephen Harrison, curator of decorative art and design at the Cleveland Museum of Art, explores the Tiffany necklaces commissioned by the Wade family.

Human Effigy Pipe Sat/Dec 17, 2:00, Recital Hall. Celebrate Ohio's first artists with Brad Lepper, curator of archaeology at the Ohio History Connection, as he discusses the pipe and its context.



Stroller Tours

Second and third Wed of every month, 10:30–11:30. For parents and caregivers and their pre-toddler age (18 months and younger) children; limit 10 pairs. \$5; register through the ticket center. Meet at the atrium desk.

Nov 9 and 16 *Political Paintings*
Dec 14 and 21 *Inside/Outside*
Jan 11 and 18 *Artist Materials*

CMA Baby

Four Tue, 10:30–11:00. Art comes to life through books, music, movement, and play during each four-week session designed for babies (birth to 18 months) and their favorite grown-up. Advance registration required; adult/baby pair \$35, CMA members \$28. Limit nine pairs. Member registration for Jan and Feb begins Nov 1.

Jan 10, 17, 24, 31 *Inside/Outside*
Feb 7, 14, 21, 28 *You and Me*

Art Stories

Every Thu, 10:30–11:00 (except Nov 24 and Dec 29). For children ages 2 to 5 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk. Free; register through the ticket center. Space limited.

Nov 3 *And Then What Happened?*; Nov 10 *All about Portraits*; Nov 17 *All about Still Lifes*

Dec 1 *Around the House*; Dec 8 *Do You Hear What I Hear?*; Dec 15 *Big and Little*; Dec 22 1, 2, 3... *It's Winter!*

Second Sundays

Second Sun of every month, 11:00–4:00. Enjoy a variety of family-friendly activities including art making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same!

Nov 13 *The Fabric of Art*. Explore the museum's textile collection through art making and storytelling.

Dec 11 *Merry Making*. Celebrate the spirit of the season with festive art projects and activities inspired by works in the collection. Sponsored by Medical Mutual

My Very First Art Class

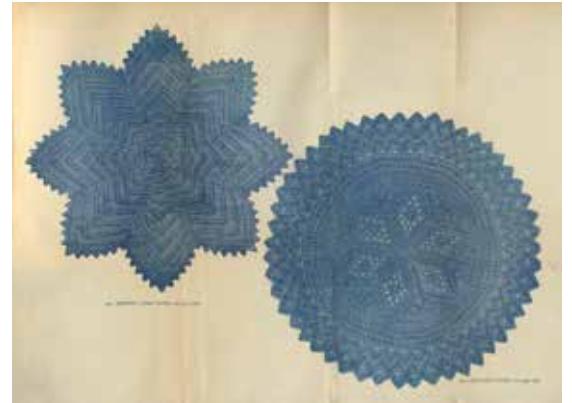
Four Fri, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Young children and their favorite grown-up enjoy art making, storytelling, movement, and play. Adult/child pair \$80, CMA members \$72; additional child \$20. Limit nine adult/child pairs.

Nov 4, 11, 18, Dec 2 *Funny Faces, Texture, Things That Go, and Food*
Jan 6, 13, 20, 27 *Big/Little, Winter, Animals, and Build It*

Clay Class for Kids

Three Sat/Dec 10, 17, and Jan 7, 10:00–11:30. Ages 10 and up. Instructor: Christie Klubnik. \$85, CMA members \$75.

To register for classes call the ticket center at 216-421-7350 or visit clevelandart.org.



Rare Books Online

In addition to giving us Facebook, Instagram, and cat videos galore, the digital revolution has allowed the world's libraries and cultural institutions to display their holdings online. With the purchase of a state-of-the-art book scanner the Ingalls Library is now contributing to digital scholarship by making some of our rarest and most in-demand items available to anyone with an internet connection via the Internet Archive (archive.org) and the Getty Research Portal (portal.getty.edu). The Portal—an authoritative, worldwide resource providing one-stop multilingual access to art history texts—currently has over 20 contributors, including the Metropolitan Museum of Art, Gallica—Bibliothèque nationale de France, and the Smithsonian Libraries.

Digital surrogates of rare and unique books not only increase opportunities for access but help to preserve fragile items by minimizing the damage caused by handling. Digitized books can also provide researchers with new perspectives. For instance, high-quality digital copies allow for detailed magnification, and digital books facilitate side-by-side comparisons of items in disparate geographic locations.

To date the Ingalls Library has digitized over 100 volumes from the Macomber arms and armor collection, purchased with funds provided by museum benefactors Mr. and Mrs. John L. Severance, and a collection covering the history of lace donated by Jeptha Homer Wade II. Visit our collection page on the Internet Archive, archive.org/details/clevelandmuseumofartingallslibrary, to view all of our digitized materials.

Armor From F. Kottenkamp and Friedrich Martin von Reibisch, *Der Rittersaal: eine Geschichte des Ritterthums, seines Entstehens und Fortgangs, seiner Gebräuche und Sitten* (Stuttgart: Druck und Verlag von Carl Hoffmann, 1842), 157

Lace From Samuel Orchard Beeton, *Beeton's Book of Needlework: Consisting of Drawn Linen Work, Macrame Lace, Art of Church Embroidery, Bazaar and Fancy Fair, Knitting, Netting and Crochet, Embroidery Book, Artistic Knicknacks* (London: Ward, Lock, n.d.), 352

Winter Art Classes for Children and Teens

Six Sat/Jan 14–Feb 18, 10:00–11:30 or 1:00–2:30.

Art for Parent and Child (age 3) Limit 12 pairs

Mini-Masters: Shapes (ages 4–5)

Buzz, Flutter, Slither, and Crawl (ages 5–6)

Then and Now (ages 6–8)

2-D to 3-D (ages 8–10)

Back to the Basics 2 (ages 10–12)

Teen Painting Studio (ages 13–17)

Fees and Registration Most classes \$108, CMA members \$90. Art for Parent and Child \$120/\$108. Teen Painting Studio \$150/\$120 all day or \$108/\$90 afternoon only. Register through the ticket center.

Cancellation Policy Classes with insufficient registration will be combined or canceled and enrollees fully refunded.

Save the dates for spring classes! Six Sat/Mar 11–Apr 22 (no class Apr 15), 10:00–11:30 or 1:00–2:30.

Adult Studios

Learn from artists in informal studios. Information: adultstudios@clevelandart.org. Supply lists available at the ticket center.

Drawing in the Galleries: Mini Session Four Wed/Nov 9, 16, 30 and Dec 7, 10:00–12:30. Instructor: Susan Gray Bé. \$100, CMA members \$75.

Composition in Oil: Mini Session Four Fri/Nov 11, 18 and Dec 2, 9, 10:00–12:30. Instructor: Susan Gray Bé. \$100, CMA members \$75.

Pastels and Pure Color Four Thu/Nov 17 and Dec 1, 8, 15, 1:00–3:30. Instructor: JoAnn Rencz. \$100, CMA members \$75.

All-Day Workshop: Christmas Arrangements, Ikebana Style Sat/Dec 10, 10:00–4:00 (lunch on your own). Instructor: Isa Ranganathan. \$85, CMA members \$70.

All-Day Workshop: Shibori Sat/Dec 10, 10:00–4:00. Instructor: JoAnn Giordano. \$90, CMA members \$75.

Encaustic Painting Sun/Dec 18, 1:00–3:30. Instructor: Michaelle Marschall. \$40, CMA members \$30.

Drawing in the Galleries Eight Wed/Jan 4–Feb 22, 10:00–12:30. Instructor: Susan Gray Bé. \$205, CMA members \$155.

Drawing in the Galleries, Evenings Eight Wed/Jan 4–Feb 22, 6:00–8:30. Instructor: Susan Gray Bé. \$205, CMA members \$155.

Watercolor Eight Wed/Jan 4–Feb 22, 10:00–12:30. Instructor: Jesse Rhinehart. \$195, CMA members \$155.

Watercolor in the Evening Eight Wed/Jan 4–Feb 22, 6:00–8:30. Instructor: Jesse Rhinehart. \$195, CMA members \$155.

Beginning Watercolor Eight Thu/Jan 5–Feb 23, 10:00–12:30. Instructor: Jesse Rhinehart. \$195, CMA members \$155.

Composition in Oil Eight Fri/Jan 6–Feb 24, 10:00–12:30. Instructor: Susan Gray Bé. \$205, CMA members \$155; or choose evening session: Eight Fri/Jan 6–Feb 24, 6:00–8:30.

Multimedia Abstract Art Eight Thu/Jan 5–Feb 23, 1:00–3:30. Instructor: JoAnn Rencz. \$195, CMA members \$150.

Painting for Beginners: Oil and Acrylic Eight Tue/Jan 10–Feb 28, 10:00–12:30. Instructor: Susan Gray Bé. \$100, CMA members \$75.

Introduction to Drawing Eight Tue/Jan 10–Feb 28, 1:00–3:30. Instructor: JoAnn Rencz. \$200, CMA members \$155.

Printmaking Three Sun/Jan 15–29, 1:00–3:30. Instructor: Cliff Novak. \$80, CMA members \$70.

Gesture Drawing in the Atrium and Galleries Three Sun/Feb 5–19, 12:30–3:00. Instructor: Susan Gray Bé. \$95, CMA members \$85.

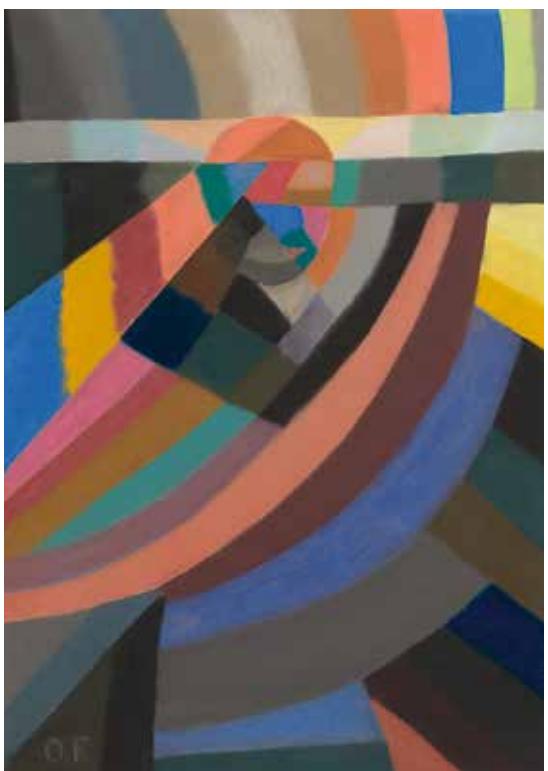
Art Together Family Workshops

Art Together is about families making, sharing, and having fun together in the galleries and in the studio. Each workshop is a unique hands-on experience that links art making to one of our special exhibitions. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one afternoon workshop or participate in the whole series, we encourage you and your family to make art together. In November, families can build their own clay vessels inspired by pieces from our collection. December brings a Pastel Drawing Workshop where participants can experiment and create with this expressive medium featured in the exhibition *Pure Color*. Finally, for January's Photographic Portraits Workshop, bring a digital camera or phone and we'll help you make great photographs with it. —BC

Adult/child pair \$40, CMA members \$36; each additional person \$12.

Ceramics Workshop Sun/Nov 13, 1:00–3:30. Hands on, all the way—families build their own clay vessels inspired by pieces from our collection. Register now.

Pastel Drawing Workshop Sun/Dec 11, 1:00–3:30. The exhibition *Pure Color: Pastels*



Composition 1924. Otto Freundlich (German, 1878–1943). Pastel; 74.6 x 53.8 cm. Bequest of Lockwood Thompson, 1992.277

The Next 100 Years: How You Can Help

The Cleveland Museum of Art owes much to the great philanthropists of previous generations, just as it owes its future strength to the support it receives today. During the past decade we have made progress in addressing the museum's broader institutional needs, but to truly take the next step forward we must secure the resources necessary to ensure its future. Here are a just a few of the ways you might consider making your mark at the museum, as well as strategies that make it easy for everyone to do their part.

Endowments

The museum's endowment is a critical source of art acquisition funds and operating revenue, and its ongoing strength is essential to fulfilling our institutional priorities. Establishing an endowment signals your lasting commitment to the museum and the community, and your support

Gift Memberships

This holiday season, support the museum while providing an extraordinary gift for your friends and loved ones. Give the gift of art all year long with membership. Your gift will provide admission to 3 ticketed exhibitions and 11 MIX events plus discounts every day on parking, classes, lectures, performances, and film, as well as at the museum store and café. For a limited time, you'll receive this commemorative card to present with your gift. Purchase a gift membership quickly and easily online at cma.org/giftmemberships or through the ticket center.

for the museum's mission to continue collecting art of the highest quality "for the benefit of all the people forever."

A wide range of endowment opportunities for philanthropic gifts of varying amounts include:

- **Endowed Curatorial Chairs.** The museum's curators build and refine our outstanding collection and have made the museum what it is today.
- **Endowed Acquisition Fund.** These funds produce income for the acquisition of new works of art.
- **Endowed Conservation Fund.** The conservation of approximately 46,000 objects presents both monumental challenges and exceptional opportunities for research and discovery.
- **Exhibition Support.** As examples of the museum's scholarship and artistic excellence, exhibitions and gallery rotations are among the museum's most important presentations and drive visits, membership, scholarship, and revenue.

How You Can Help

While the museum's development team takes pride in helping individuals find a passion to support, they find even more fulfillment in teaching people *how* to make it work for their personal situation.

For example, if you cannot fully fund an endowment with cash



Holiday Goodies in the Store and Café

Members take 25% off store merchandise inspired by the very first work of art acquired by the CMA.

Sterling Silver Lace Border Pendant available in garnet and labradorite on sterling silver chain. \$115

100% silk 36-in. scarf available in gray and taupe. \$65



And for that perfect little gift for a friend or your own tummy, pick up **CMA Centennial Chocolate Bars** (Belgian chocolate, dark or milk) handmade by Sweet Moses in Cleveland. Available in the Provenance Café at the museum or in the Sweet Moses Gordon Square store. \$5

today, that doesn't mean you can't establish an endowment. Options include:

- A gift in your will or trust.
- Designation of the museum as a beneficiary of your retirement account or life insurance policy.
- Donation of an unneeded life insurance policy to the museum.
- A charitable gift annuity, which pays you income for the rest of your life.
- A gift of art or real estate.

These are just a few of the many ways you might choose to establish your legacy and ensure the museum's future. For more information on creative and tax efficient techniques to support the museum, or any other gift planning questions, contact Dave Stokley, JD, at dstokley@clevelandart.org or 216-707-2198.



Member Shopping Days
December 3 and 4 CMA members enjoy an additional 15% off regular-priced items in the museum store all weekend. That's a total of 25% off two days only.

BACKGROUND
The museum's very first acquisition: **Embroidered Collar** (detail), 1810–40. America. Cotton; embroidery and drawn work; 54.6 x 41.9 cm. Gift of Mrs. Olin Freeman Tower, 1914.1

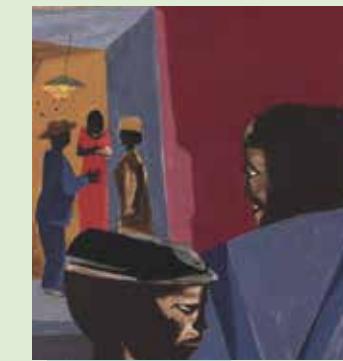
GALLERY GAME

Museum Acrostic!

Visit the galleries and find artworks that conjure words that start with the letters A R T. We've given you one example per letter.

There's no single right answer, so how many can you think of? Write words on a separate sheet and compare your list with others.

Visit the atrium desk for the gallery numbers for the images below.



Extra challenge: Find your favorite works of art in the galleries and try the same game with the letters M U S E U M.

Kate Hoffmeyer Educator
Vessela Kouzova Graphic Designer



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GALLERY 225

André Masson was a founding member of the Surrealist movement and a pioneer of automatic painting. The museum's recently acquired *Landscape with Snake* of 1927 is a superb example of his revolutionary method of working spontaneously and intuitively without a perceived subject, thereby allowing unconscious thought associations to emerge during the creative process. It represents one of two Surrealist methods of exploring the unconscious: automatic painting, pioneered by Masson and Joan Miró; and illusionistic dream imagery, exemplified by Salvador Dalí's *The Dream*, hanging in the same gallery.

Paysage au serpent (Landscape with Snake) 1927.

André Masson (French, 1896–1987). Oil on canvas. Mr. and Mrs. William H. Marlatt Fund, 2016.55

FRONT COVER

Paris Subway, Ferris Wheel and Eiffel Tower

(detail), c. 1912–13.
Gino Severini (Italian, 1883–1966). Pastel and charcoal; 59.6 x 48.2 cm.
The Cleveland Museum of Art, Gift of Mrs. Malcolm L. McBride 1942.249.

© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

GALLERY 105

This icon depicts an important subject in Orthodox Christian art, the three consubstantial persons of the single godhead known as the Holy Trinity. The icon is not signed or dated, however, careful analysis of the painting's style and technique places it in Constantinople around 1450, just prior to the city's fall to the Ottomans in 1453. It represents a moment when Byzantine painting reached a brilliant crescendo. The icon likely was part of a church templon, the barrier that separated the nave from the sanctuary in an Orthodox church.

Icon of the New Testament Trinity c. 1450. Byzantium, Constantinople. Tempera and gold on wood panel (poplar).
Severance and Greta Millikin Trust, 2016.32

